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I've never seen a place called hell,
I never hope to see one,
But if they make damned souls write themes,
I'm sure there need not be one.

If there's work up there in heaven—
And there must be some it would seem—
I pray that the saint who portions it out
Has never heard of a theme.

But much has been done and is being done toward making the subject of composition function in everyday life, and in that very practicality of interest in common things and everyday actions are we achieving "malice towards none, charity for all, firmness in the right, as God gives us to see the right."

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THERE ARE NO ALPS!

They were an organized class, in the second year of a high school attached to a girls' junior college; and they were full of vigor and enthusiasm. We began our experiment at the close of the second semester, when I had learned to be merely an assistant in the production of new ideas, and not to block traffic.

But when they asked for more dramatic work after some impromptu class efforts with *As You Like It*, I confess I was startled; and when someone suggested that we write a stage version and present *Idyls of the King*, I was almost paralyzed. My guardian angel, however, was with me. Keeping my real opinion to myself, I asked questions, and finally decided that we would think about it.

These were my assets: two girls of remarkable imagination to play Arthur and Guinevere; two adapted for Lancelot and Elaine; an entire semester for oral and written composition; and a class bubbling over with energy and enthusiasm. So I took my courage firmly in hand, hit upon some preliminary plans, and let them begin. We took a whole period to plan a scene; and we allowed one or two days for writing each, after the assignment. Though we had given the Arthur stories a careful reading only a few weeks before, writing without very full class discussions would have been impossible.

This is the plan for our complete play:

ACT I

- Scene 1. The Court. Coronation of Arthur.
 Scene 2. The battlefield. Vows of Lancelot and Arthur.
 Scene 3. The court. Marriage and coronation of Guinevere.

ACT II

- Scene 1. Gareth's home. His departure for the court.
 Scene 2. The court. Gareth's knighting and his departure on the quest.
 Scene 3. The court. The happy return of Gareth and Lynette.

ACT III

- Scene 1. Guinevere's room. Lancelot's plan of disguise for the tournament.
 Scene 2. Castle of Astolat. Lancelot's visit.
 Scene 3. Castle of Astolat. Gawain's quest.
 Scene 4. Castle of Astolat. Elaine's directions to her father and brothers.
 Scene 5. The court. The quarrel of Lancelot and Guinevere, and the arrival of Elaine's body.

ACT IV

- Scene 1. Guinevere's room. The betrayal by Modred.
 Scene 2. The nunnery. Arthur's farewell.

ACT V

- Scene 1. Chapel near the battlefield. The passing of Arthur.

Its presentation was a moral, a financial, and even an artistic success. In this final result, the costumes were an important factor. As we were comparatively near to New Orleans, we ordered from a company which makes a specialty of adorning Mardi Gras. The gold-trimmed, red robes of Arthur, his helmet with a movable visor, the ermine court train of Guinevere, and a glittering array of shields—these details give but a faint idea of their effect on the performers. Only the shrieks of joy when the boxes gave up their treasures—that spontaneous, deafening tribute—could suggest their importance.

Pages more could be written on the staging of each scene. But without adding other details, my purpose is only to give this personal testimony: There is almost no limit to the achievement possible by a class when its energies are stirred in organized effort.

PEARL HOGREFE

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